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## reExamine the American Automobile Dealership

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# |re| EXAMINE

the

## AMERICAN AUTOMOBILE DEALERSHIP

by:

JAMIE D. WINTERS

A Terminal Project

Presented to the Faculty of

The College of Architecture at the University of Nebraska

In Partial Fulfillment of Requirements

For the Degree of Master of Architecture

Major: Architecture

Under the supervision of Professor William Borner

Lincoln, Nebraska

May, 2006

This body of work is a condensed version of the process, research, investigation, and product completed for the terminal project for the Degree of Master of Architecture.

Following this preface is the original project abstract that was completed in early 2005 and submitted to Professor William Borner for approval and guidance. During the summer of 2005, this project abstract went through many revisions but the main concepts were then investigated to produce a thorough program to guide the rest of the project.

The main concept that was undertaken was "Brand Architecture"; what it meant, what was it, and how it affected the American automobile industry. Site, precedence, client, and dealership history were all researched at this time. It was decided that the only way a new unique car buying experience could be created was through the use of a 100% interior showroom that allowed the brand image to be experienced.

For the Fall of 2005, the idea of the product selling the brand was investigated and used as the concept for the design of the dealership. The idea that the automobile could be the facade of the structure created a transparent envelope that housed the entire inventory of the dealership. While this idea had good intentions, the final design did not fully exhibit the "Brand Architecture" concept that was needed to be true to the design image of the selected brand.

It was then decided that for the Spring of 2006, the concept would be reevaluated and "Brand Architecture" that portrayed the brand's image would be a top priority. No longer was the product used to sell the image, it would be the design philosophy of the brand that would direct the design of the dealership. While still maintaining roots in the previous design, the new design was an extension of the brand image and portrayed it as such.

# ORIGINAL PROJECT ABSTRACT

AS SUBMITTED MAY 2005

iii

## INTRO:

As a result the American society's dependency on the automobile, automobile dealerships grow in size and number unparalleled in any other industry. Dealerships are constantly seeking more inventories and require an ever increasing amount of space in which to display this inventory. This creates a constantly evolving cycle of abandoning old dealerships in search of a new larger space to accommodate the growing quantity of cars. This effect is compounded by the fact that many dealerships locate in colonies with other dealerships to multiply their customer drawing power. These huge sprawling parking lots may be a successful business practice but are definitely not ecologically conscious. This proposal realizes the need for such measures as a sustainable business practice but chooses to investigate the design strategies to create an ecologically sustainable design.

## INTENT:

This proposal will first research the workings of the automobile dealership past and present to determine what aspects are needed to have a successful dealership. Brand marketing has a direct link to the design of the automobiles and this proposal will look at what effect marketing has on the dealership design as well. Certain automobile brands market ecologically consciousness in their automobile designs and manufacturing so by having a sustainable dealership these brands can market that as well. This will not only be better for the environment but will also be a marketable business solution that can further portray their environmental concerns to the consumers. An automobile brand will be chosen as a client as described further below.

This proposal will investigate the sustainable design strategies at many scales. First, a master plan of the site including a cluster of dealerships will look at what design aspects can be done at a large scale. Issues such as storm-water management, the use of native plants in the landscape, and orientation of the dealerships will be addressed at this scale.



The orientation of the dealership building and lot design and materials are examples of what will be researched at this stage. Then the dealership facility will be designed to promote a successful business while maintaining a sustainable design.

In order to fully investigate the benefits of sustainability, a contrast between a newly constructed automobile dealership (that exhibits no known sustainable features) and the sustainable design dealership will be shown. Research and analysis will be conducted on current dealerships in the regional area of the Midwest but primarily metropolitan communities of Kansas City, Omaha and Chicago. Precedents of sustainable design in an automobile dealership or an equal building type will be sought out and analyzed. Currently, no published sustainable automobile dealerships can be found in the U.S.; Ford Motor Company has one dealership in Europe and Toyota has one in Australia that is promoted as green design.

Many automobile manufacturers have recently been implementing sustainable design aspects in their manufacturing plants and Ford leads the way with their Rouge manufacturing plant in Dearborn, Michigan. This facility was constructed in the early 1900s and then in 1999, Ford set out to "lay the groundwork to transform a 20th century industrial icon into a model of 21st century sustainable manufacturing". The Rouge facility incorporates many sustainable features including the world's largest living roof, storm-water swales, porous paving and solar cells.

Many manufacturers are also searching for clean technologies to place in their vehicles, hoping that one day we are no longer dependant on fossil fuels. Some are researching fuel cells, hybrids, or hydrogen combustion engines but all of them have the same goal of being ecologically conscious.

These manufactures will also be seeking ecologically conscious dealers to promote and sell their automobiles. The same target customers that purchase the clean running vehicles are aware of the hypocrisy that a manufacture markets an environmentally friendly car that is sold at a non-sustainable dealership. Therefore not only is it good for the environment, it is in the best interest of manufacturers and dealers to promote a sustainable dealership to go along with their marketing strategy.

#### METHODOLOGY:

During the summer of 2005, I will be conducting research and site analysis with Professor William Borner in an independent study class. The research will include conducting field research on local and regional dealerships to investigate the internal workings of a successful automobile dealership. This will potentially include surveying owners and managers about what it takes to operate a dealership. Then locating architectural firms that have designed dealerships and inquiring about the design goals, thought process, and problems associated with dealership design. Research will also include analyzing published works of automobile design and the marketing strategies that promote a brand. Site analysis and documentation will be done on the selected site and then a site model will then be constructed.

All analysis and site plans will therefore be done by fall 2005 and the schematic design phase and research of sustainable features will then be done. This schematic design phase is also when the master plan and site plans will be completed. Spring 2006 then signals the time for the design development to begin on the dealership structure. This is when the details of the project and its sustainable features will be finalized. In order to fully integrate sustainable features into the project, I will seek guidance from architectural firms and architects as critics for my design. Once the design is completed, the presentation and documentation of the project will then be conducted.

**SITE:**

The chosen location for this proposal is the area surrounding the intersection of 126th Street and Harrison in Omaha, Nebraska. Two new dealerships were completed in 2004 and another is currently under construction. The site is bounded by the Millard Airport to the northeast and Interstate 80 directly to the south. This site was chosen because it has been recently developed and is a location that many dealerships chose to build with close proximity to one another.

Through the research and analysis conducted over the summer, the site will either be a “clean slate” of the current dealership's locations or immediately across Interstate 80. Although the Interstate would then split the colony of dealerships, it is not seen as a deterrent due to Harrison Street crossing over the interstate and enabling easy access for customers. The site is on the southeast side of the Interstate and is currently open but has already been turned from farm land to an industrial zoning.

City infrastructure is already in place and has already seen some development in the form of a BMW motorcycle dealership. The “clean slate” of the existing dealerships is seen as an approach to directly show the differences and advantages that sustainability can have on a design. Both sites will be analyzed and placed in the site model, and then by the start of the schematic design a single site will be chosen. Currently the site is home to a Toyota and a Chrysler / Jeep dealership with a Volkswagen dealership in the construction process.

**CLIENT:**

The client has not been singled out but must have the following criteria:

- a large manufacturer of vehicles in the U.S.
- a commitment to the environment
- marketing and promotion of green characteristics in their vehicle line
- research of clean sustainable characteristics for their vehicle line
- set a high standard for design
- have a consumer market in Omaha, NE or the Midwest U.S.
- be willing to set a standard for design
- possibly be currently seeking a new location and facility

Possible candidates for a client include Ford, Nissan/Infinity, BMW, Mercedes-Benz, Honda/Acura or Toyota/Lexus.

A Lexus dealership seems the most logical due to its proximity of the Toyota dealership, Lexus's parent company, and its commitment to the environment with its new hybrid SUVs.

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Marketing any product involves selling a portrayed image that drives the consumer to buy. The brand's image is the single most important factor that manufacturers use to get the attention of a potential customer. This image is portrayed everywhere in today's media rich environment. This image must be portrayed by all aspects of the brand to be successful and the automobile dealership is an important link in the image chain. Dealerships are the point of contact between the brand and the consumer before, during, and after the sale. While most automobile brands understand corporate identity, few design their dealerships to be brand architecture. This project is to take the high design, quality, and materiality of a luxury vehicle and apply that to a dealership to create brand architecture and provide a unique automobile buying experience.

# BRAND ARCHITECTURE

"The car dealership in all its variations, whether large or small, was purely functional for many decades, meaning it was only organized from an operational and business management point of view. As far as the spatial-architectural planning was concerned, the brand and its messages did not play a role or, if they did, it was a secondary one."

- Brand Places

- create a unique buying experience for the consumer that extends for the life of the car.
- maintain the high design of the brand through the design of the dealership facility.
- create a successful design around a multi-level 100% interior showroom that is a showcase for the brand.
- ensure that the design allows for a successful business operation.
- investigate the qualities of a prototype design that can be populated elsewhere.
- design for variety in unity.
- maximize the sustainability of the dealership to extend the life of the facility.
- design a service center that is consumer friendly.

"Products can be touched but brands cannot. The latter have to be communicated and made 'experienceable', on the one hand in the products themselves and in the other hand in suitable surroundings:

- Brand Places

Americans have always had a fascination with automobiles since the there inception. A personal bond is formed from the freedom and enjoyment while driving and the type of automobile says many things about who they are and what they value.

This image portrayed is the number one reason for marketing and buying a car in America. From trying to look prestigious, sporty, or even economical, a cars image is the first impression given while driving to the country club, restaurant, or grocery store. We hide behind our cars facade; letting it do the communicating of "Hi, I'm outgoing" or "Don't waste my time." Some people think that they do not partake in this image driven society and instead choose to be pragmatic and drive a car that is only for its practical reasons. True the car may not have been chosen for it's "image" but it still portrays an image of the frugal, sensible owner.

Americans do not choose this image for the car it was already marketed that way long before it was ever seen on the boulevards. Manufacturers select a target market of consumers and design a car and image to sell to that audience. The image drives the design, performance, quality, and cost of the automobile which in turn drives the type of owner for the car.

Brands can portray a singular image or each automobile line that a brand has can portray a separate image. Then there are the large corporations that have multiple brands and each of those have multiple lines of automobiles. Each marketing strategy is suited for the brand to maximize sales. Take General Motors for example and see that the parent company owns GMC, Chevrolet, Cadillac, Buick, Pontiac, Hummer, Saab, and Saturn. While many of these brands were purchased and it makes sense to keep them separate some brands are created just to distinguish them from the other sister brands. GM created Saturn and the now defunct Geo to market them as entirely new car companies with separate automobile lines. Chevrolet created Saturn as a way to market cars that were entry-level but with the thought that people come first, Saturn is no different than any of the other GM brands.



The image portrayed by a brand is shown everywhere in today's media rich environment, television, radio, internet, billboards, clothing, cups, food, ... etc. all display car ads trying to get the image to the public. Every manufacturer accomplishes this in a different way, some are more bold and direct while others stand back and let their perceived prestige do all the talking. One of the most important sources for this image is the dealership itself.

Dealerships are the point of contact between the brand and the consumer before, during, and after the sale. A great marketing scheme can bring the consumer in but it takes a successful dealership to make the sale. Automobile dealership design is not unique to each dealership, manufacturers pass down varying degrees of design guidelines to every dealership to maintain size requirements, types of service, and aesthetics.

This control from the manufacturer ensures that the brand image is seen constantly by consumers the world over and helps to portray the brand at every level. Creating a sustainable dealership will not come from a local dealer; this change will only come about as a requirement handed down from the corporate level.

Dealerships are constantly updating as they compete to provide a unique buying experience to the consumer. Dealerships are generally large parking lots designed to maximize inventory. This facility usually houses a small interior showroom, offices, and a service area. Many consumers like the large open parking lot to peruse the automobiles after the dealership closes but there are a growing number of dealerships that take measures to prevent this.

Parked cars, chains, and even gates are now being employed to stop this in order to ensure that a salesperson is always able to escort a potential customer around the lot. By expanding on this trend and maximizing the interior showroom, a dealership can be designed to create a space that emulates the brand's intent and generates a brand experience through architecture.

As proven in recent history, a growing concern for the environment drives consumers to be more critical of the corporations that they purchase products from. Automobile manufacturers are no different and are investing millions into the design of new greener automobiles and a growing number are investing in greener manufacturing plants. This green phenomenon should be carried out throughout all aspects of the brand, including the design of the dealerships themselves.

The automobile brand should be seen in all aspects of its product. From production in their manufacturing plants, to the marketing employed in the media, to the very design and experience of the dealerships themselves. Through this holistic approach, the product can be portrayed with the exact intent and pure essence of its conception. Brand architecture is just one very integral part of this complete experience created for the consumer.

"Brands are a lot of things at the same time: a bundle of metaphors, a space full of meanings, a system of symbolic references and delimitations; a multiple coded message with considerable leeway for associations, desires, dreams, and expectations."  
- Brand Places

Not every automobile manufacturer can benefit from having 100% interior showrooms;, many sell automobiles based on quantity and need the large expanse of a parking lot to house a huge inventory. Only a brand that sells lower quantities and sells an image to the consumer would fully benefit from this design. High-end automobiles that are highly designed are marketed to a certain consumer; these same consumers would also be the target group with a highly designed dealership. The image is what is sold; the car is only the packaging.

Many brands were researched and analyzed as potential clients that would benefit from this design approach. The criteria included that a brand not only sells an image but also be a leader in sustainable design.

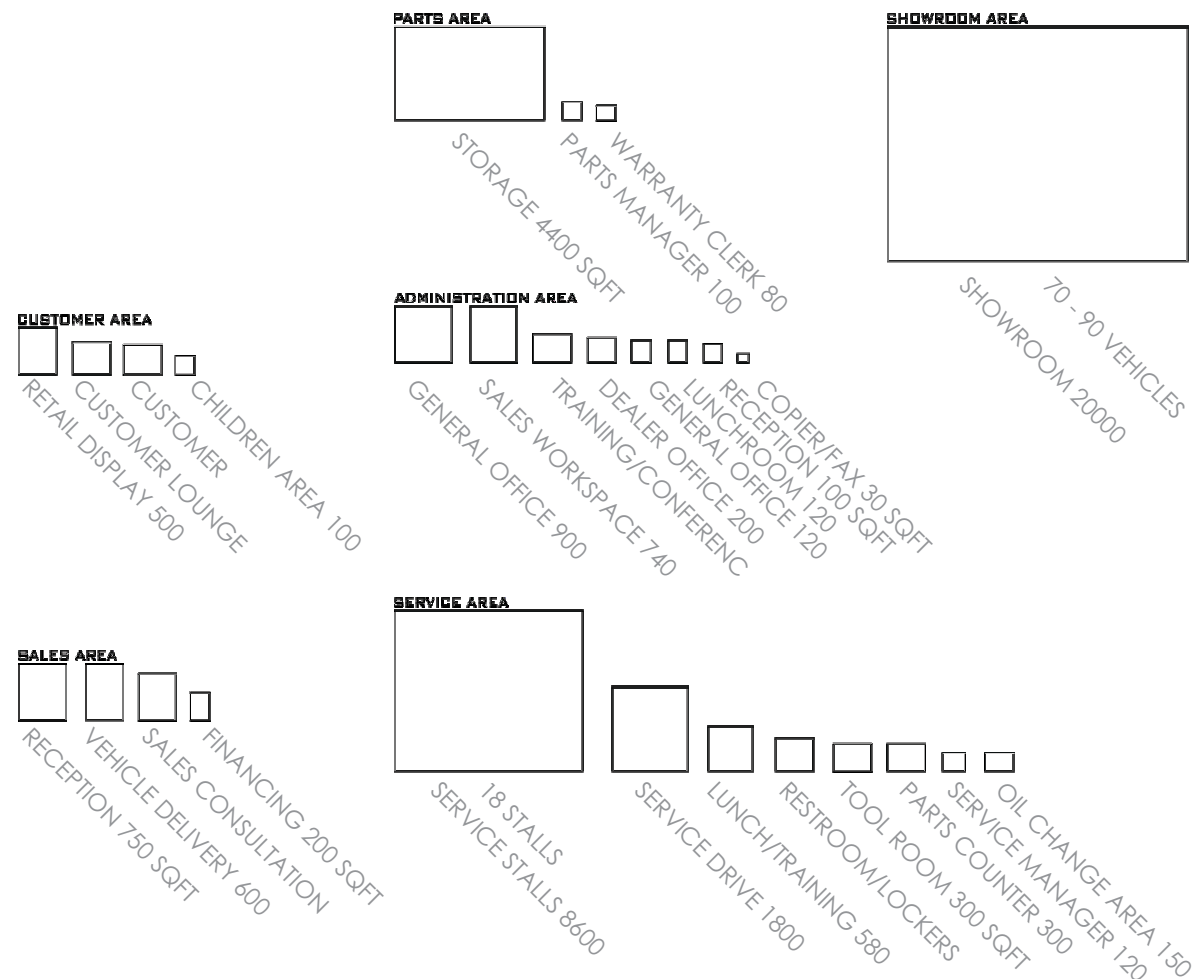
Many of the brands have started to take steps to ensure the quality of the environment. Most are developing efficient, low-emissions cars based off of a new technology but only a few are taking a farther step and enacting environmental policies throughout the company. This advanced vision starts with the design, manufacturing, assembly, and sales of the automobiles and continues beyond the life of the car with recycling of the old parts. Proof of this full cycle environmental concern by manufacturers will be looked at later in the precedence section.

After analyzing all the manufacturers, it was reached that Lexus, with it's parent company Toyota, would be the most likely to adopt this design strategy for it's dealerships.

Toyota is a leading automobile manufacturer that invests millions in the enhancement of the environment and with its high-end brand Lexus; it also has a need to sell a unique image.



"Reverse sensory deprivation."  
- Lexus.com



Much of the precedence for American automobile dealerships that are included here are examples of what not to do if the design is trying to portray brand architecture. While most American dealerships are ignoring the design philosophies of the brands that they sell, European manufacturers recognize the importance of integrating the brand into the architecture. These same brands have dealerships within the U.S. but they do not exhibit all of the design influences that are present in other parts of the world.

Understanding the reasons for this lack of continuity between the continents is not within the scope of this work but examples of each are included.



Keeping with a corporate theme, all Honda dealerships have the same design features. While they can each have a unique layout and size, present on all the dealerships is the same details and finish. Visible on every exterior is the round rotunda entrance with Honda logo and a wave canopy projecting across the facade always in Honda blue.

Older dealerships that have not been renovated yet have a retrofitted Honda wave graphically placed on the facade. While it is not an architectural feature it is used the same way to portray the Honda dealership design.







Following in the steps of its parent company Honda, Acura takes on a more technical and refined edge. All dealerships follow the architectural model and details while leaving flexibility for scale and context.

Acura automobiles are of a higher quality and price and this is shown in the dealerships as well. Materials and details appear in the Acura dealerships that do not show up in a Honda dealership.





Ford dealership design is as varied as it's automobiles. Light grey exterior blue marques and Ford logos are ever present on the Ford family of dealerships. Many dealerships house more than just the Ford brand if the area does not support that brand to have it's own dealership. Typically, Lincoln and Mercury are placed together while Jaguar and Land Rover are also typically put together.







"We wanted something that stood out, something that matched our idea that Mazda is fast, fun and cool," said Charlie Hughes, president of Mazda North American Operations.

The 19,000-square-foot store sits on slightly more than two acres of land. Bountiful's showroom is the premier store in Mazda's effort to upgrade the franchise from its second-tier status.

The showroom was planned by Design Forum of Dayton, Ohio, although dealers are allowed to tinker with the blueprints. So far, only 20 of Mazda's 700 dealers are building the new showroom, said Jim Hoostal, Mazda director of dealer development. Hoostal thinks the arrival of new products such as the Mazda6, Mazda3 and RX-8 sports car will persuade dealers to change their showrooms without his having to resort to arm-twisting.

[[www.bountifulmazda.com](http://www.bountifulmazda.com)]



PRECEDENCE



Lincoln Mercury dealers are currently going through a redesign of their dealerships. The prototypical design is illustrated in the brand design guidelines and is shown here on the left. The guidelines set forth program, size requirements, materials and colors to be used. Every detail from furniture to what image is hung on the wall and placement of signage is shown.



PRECEDENCE





Jaguar and Land Rover dealerships are one facility with two personalities. One side houses Jaguar with its race car heritage and the other side is the urban rugged look of Range Rover. Jaguar uses modern sleek materials while Range Rover has a false timber construction and hanging canoes.



PRECEDENCE



As part of the new brand vision making Nissan a global force in the automotive marketplace, Nissan dealerships throughout North America are being updated. The Nissan program, launched in 2002, involves new signage and new entryway architecture for approximately 1,100 dealerships, as well as more extensive building changes for many of the dealerships.

The new design is an innovative presentation that communicates comfort, control and visibility for customers and dealers alike. While the specific dealership layout is intended only for the U.S., the design's iconic brand elements are part of a global retail dealership design that ultimately will be implemented worldwide.



PRECEDENCE





Mark Igo, Infiniti vice president and general manager, announces the launch of the Infiniti Retail Environment Design Initiative (IREDI), designed to give dealerships a fresh look that reflects the brand's new image. "With most of our dealerships now more than a dozen years old, and most designed originally for no more than a few cars in our product line, we feel it is time to make our stores more reflective of our invigorated model lineup," Igo says. The new global dealership design will be launched later this summer and the first batch of new and retrofitted facilities should be complete by spring 2006.

At Infiniti's launch in 1989, the brand had 51 dealers in 17 U.S. states. It now has 177, with each dealer selling 750 units per outlet. Infiniti wants to increase that number to 1,000. Infiniti hopes IREDI produces results similar to those of an earlier redesign of Nissan showrooms. Igo says sales rose more than 57% at dealerships completing the Nissan Retail Environment Design Initiative vs. just 3% at locations that did not participate.





The Porsche dealership prototype completed in 2001, marked the beginning of a corporate identity program. The prototype dealership uses a linear design to indicate swiftness and performance, as well as a large, curving metallic mass to drive visual attention downward toward the product showroom area. Here, sleek metallic curves and glass window walls of the building echo the flair of the cars on display.

**PORSCHE**



PRECEDENCE



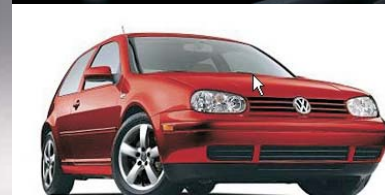


This is the new design for Volkswagen dealerships designed by Gensler Architects. Volkswagen's Marketplace program represents a worldwide commitment to enhancing the customer's brand experiences at the dealership level.

It consists of an airy, fresh and exclusive retail environment.

The new showroom concept is based on the European marketplace, where retail products and services are located within the heart of the showroom. Support spaces radiate out from there. Gensler has completed more than 400 dealerships across the U.S.

The move to create a sophisticated showroom environment parallels VW's move towards a more upscale brand. "Volkswagen" means "the peoples car" in German and for years all that VW offered was small, practical and inexpensive cars for the masses. Lately this has all changed with the new product lineup offering luxury sedans and even SUVs.



PRECEDENCE



Toyota dealerships are typically a dark glass facade with a layered banding of light colored EIFS above. Just released is the new Toyota Image USA II program. The facility initiative was designed by Toyota in conjunction with Gensler, San Francisco. At the present time, Toyota has over 500 dealers enrolled in the Image USA II program but only a few so far have seen the updates. The images below, left are of the Avondale Toyota / Scion of Avondale, Arizona which is one of the first dealerships constructed under the new guidelines. Approximately 1100 of the 1200 dealerships are expected to be involved in the Toyota Motor Sales corporate identity program during the next few years.







Lexus dealerships throughout the US have high quality materials and simple lines on the interiors but the exteriors are dated and drab. While the design is easily recognizable as a Lexus dealership it does little to invoke thoughts about the highly refined automobiles.



PRECEDENCE



GM's design guidelines for dealerships is called GM Image 21 and can be basically summed up as placing blue rectangular towers at the entrance.

GM describes it as a retail environment program for both new and renovated facilities that gives GM multi-line dealers, and the family of GM products, a branded sales-to-service experience and a cost-effective architectural model that can be adapted to respond to changing automotive needs. The program provides maximum flexibility to be mindful of the needs of each individual dealer and their respective markets.



PRECEDENCE



GENERAL MOTORS DESIGN  
**NEW: SUMMER 2006**

30



Released March of 2006, GM is revamping their dealership design for both Chevrolet and any of the dealerships that have a combination of their other brands. Gm refers to it as a "bold step, and contemporary both in design and materials.



PRECEDENCE

GENERAL MOTORS DESIGN  
**NEW: SUMMER 2006**

31



BUICK-PONTIAC-GMC



CHEVROLET



GM believes that it takes a good dealership design to promote a better experience for the customer but at the same time portrays their different brands only in a change of color. While this does separate the brands and at the same time distinguishes them as a GM brand it does little to portray the images that are marketed for each brand.

"Good facility design can pave the way to a positive sales and service experience"  
- GMfacilityimage.com

PRECEDENCE



## MERCEDES-BENZ DESIGN AMERICA

32



Mercedes-Benz

Mercedes-Benz of America does not have a unified design approach other than some signage and the use of high end materials. Mercedes dealerships in America differ greatly from their brethren in Europe. While all Mercedes dealerships are plush and evoke the brands high design, the American versions do not have the consistency or simplicity of the dealerships throughout Europe.



PRECEDENCE

## MERCEDES-BENZ DESIGN EUROPE

33



Mercedes of Europe has a single design approach for all dealerships. While each has its own identity, they are easily recognizable as a Mercedes dealership.

Mercedes-Benz views brand design as the basis for the dealership format so that all dealerships have a recognizable uniform appearance structurally. Mercedes refers to it as "self-similarity" where the dealerships are easily recognizable but do not create an unwelcome uniformity.

It starts with a planning logic based on a "sales star" that connects the areas of exhibitions, sales and financing, and service. A circular order is conceived by this star to create an architectonic format.

This allows the brand to have an equally aesthetic and functional format for all sizes of dealerships. Mercedes regulations on dealership design allow flexibility for individual solutions but strictly enforce the visible tectonics of the structure and materials. Forms can change but the details remain constant.



PRECEDENCE



## MERCEDES-BENZ "CENTRES" DESIGN EUROPE



34



Mercedes-Benz has a hierarchy of sizes for their dealerships. In suburbs or smaller cities they are of typical dealership size shown on the preceding page. Mercedes refers to this as Mercedes-Benz spots. In large metropolitan cities such as Berlin or Munich there are Mercedes-Benz Centres. These Centres are huge facilities that are brand showcases that house theme showrooms, museums, restaurants, cafes, climbing walls, and theaters all within one large multistory atrium space. Easily recognizable as Mercedes dealerships, they opened in 2000 and 2003 just before the Mercedes brand design philosophies were instituted. Other Centres are now planned that will be created using the unified design approach.



PRECEDENCE



## MERCEDES-BENZ "CENTRES" DESIGN EUROPE

35



Mercedes-Benz

Mercedes uses the architecture to advertise and sell the automobiles. Creating a store front and displaying the vehicles at all times of the day allows customers to window shop after hours and all the while creating a unique shopping experience.

This idea has been around for less than a decade but Mercedes was one of the first and the most successful. Everything about the dealership is choreographed to portray the brand. Everything from sales and service to new vehicle functions, concerts, and fund-raisers.



PRECEDENCE



Automobile dealerships are like any other successful retail establishment; the most important aspect of the business is the location. Visibility and accessibility are the keys to providing a high volume of consumers to the dealership.

To maximize the visibility in Omaha, a site along Interstate 80 was needed. Dealerships also benefit from being located close to one another to increase their potential customers. The 126th and Harrison street exit is just the place for having available land while also highly visible from I-80.

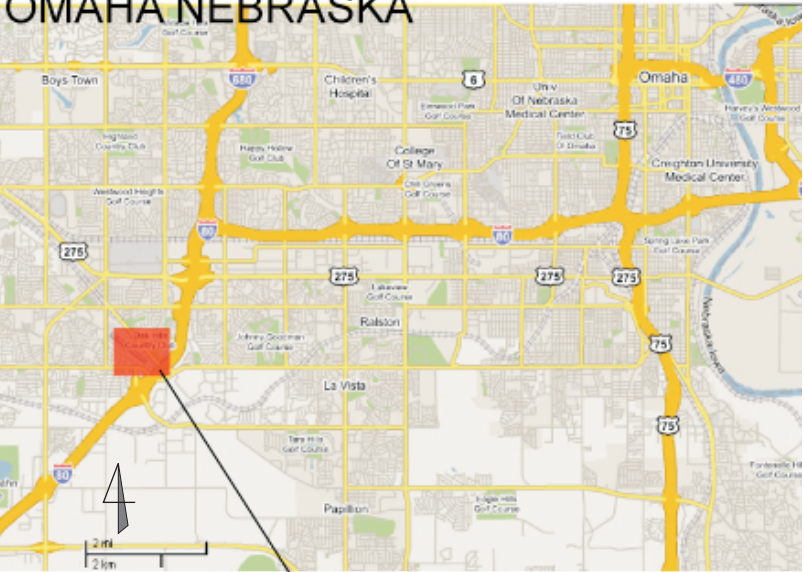
At this point, I-80 averages over 56,000 vehicles traveling by everyday. This location is also home to three other dealerships that are surrounded by I-80, 126th street, and Harrison street.

First, the available sites were narrowed down to three based on the criteria shown at left. These sites were then presented to a panel of five architects at Carlson West Povondra Architects to determine which site they felt worked best for an automobile dealership design.

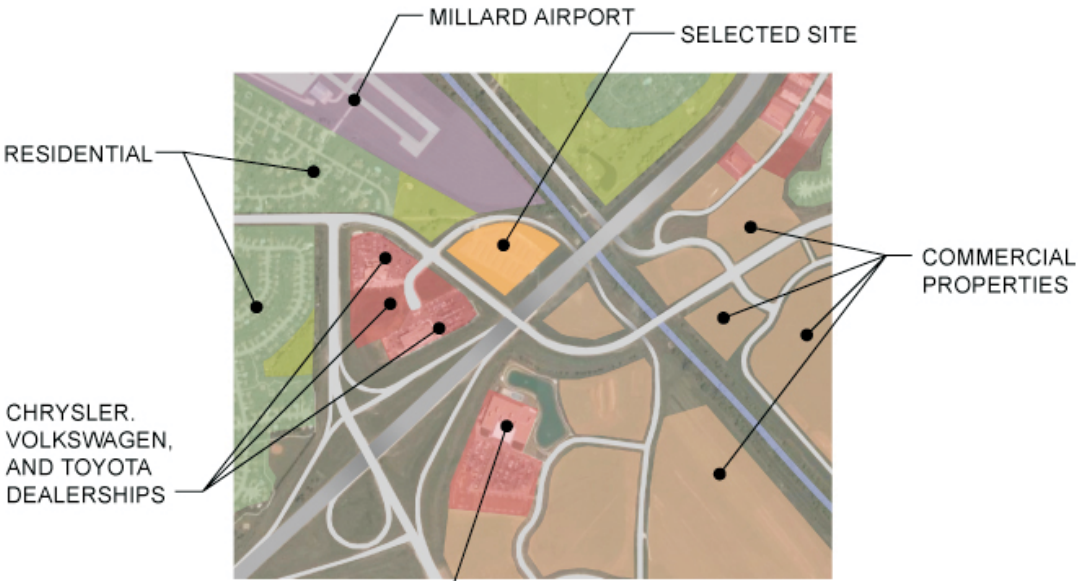
The sites either had good visibility or good accessibility but none of the sites possessed all of the necessary criteria they felt was needed for a successful dealership. It was then pointed out that a site that was currently occupied by a self-storage facility would be great site for the dealership. They also felt that there was no other location in the Omaha area that would work as well as this location, and since it was an academic design project this should be the site that was used.

This became site option #4 and will be the chosen site for the project.

OMAHA NEBRASKA



PROJECT LOCATION



SITE SELECTION



3



FROM I-80 EAST

4



## SELECTED SITE



FROM I-80 WEST BOUND



	SITE OPTION 1	SITE OPTION 2	SITE OPTION 3	SITE OPTION 4
VISIBILITY				
ACCESSABILITY				
CONNECTEDNESS				
RECOMMENDATION				
FROM I-80	FAIR	POOR	GOOD	GOOD
FROM HARRISON	FAIR	FAIR	POOR	GOOD
FROM ACCESS ROAD	GOOD	FAIR	GOOD	GOOD
FROM I-80	FAIR	POOR	FAIR	GOOD
FROM HARRISON	POOR	POOR	FAIR	GOOD
FROM ACCESS ROAD	FAIR	POOR	POOR	GOOD
FROM 126TH ST.	GOOD	FAIR	GOOD	GOOD
TO DEALERSHIPS	FAIR	POOR	FAIR	GOOD
FROM ARCHITECTS	POOR	POOR	POOR	GOOD





The concept for this design came from the idea that the product could be used as the facade and therefore be used to market itself. While a single product would not be singled out, it would be the product as a whole that created the marketed image.

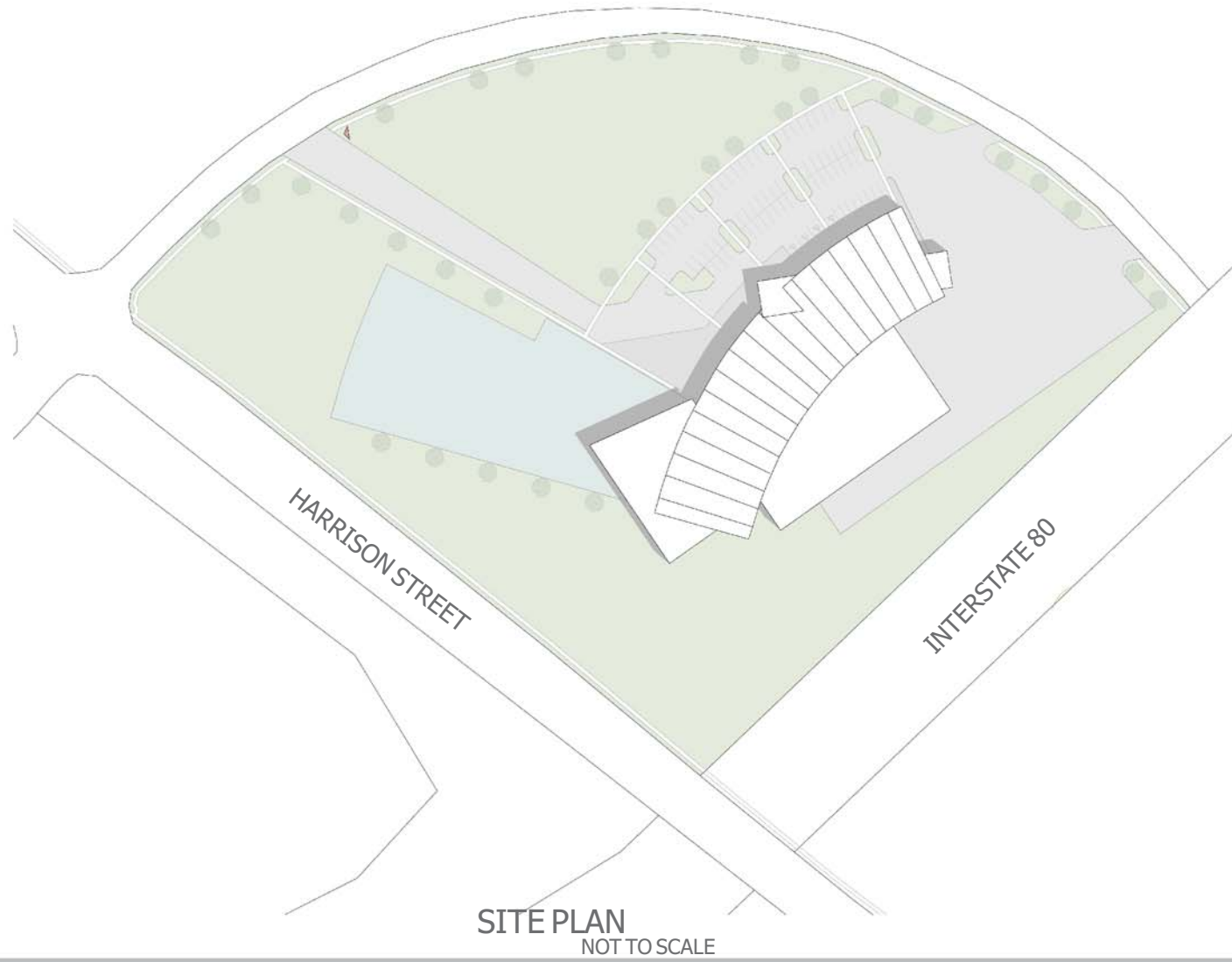
The visibility to this site is along major roadways that are traveled in excess of 65 mph, while this allows for a high number of potential customers to see the dealership it is impossible at those speeds to visually single out a specific vehicle. Using the vehicle inventory as the facade allowed an overall image of the dealership to be portrayed while at the same time distinguishing it as an interior showroom of luxury automobiles.



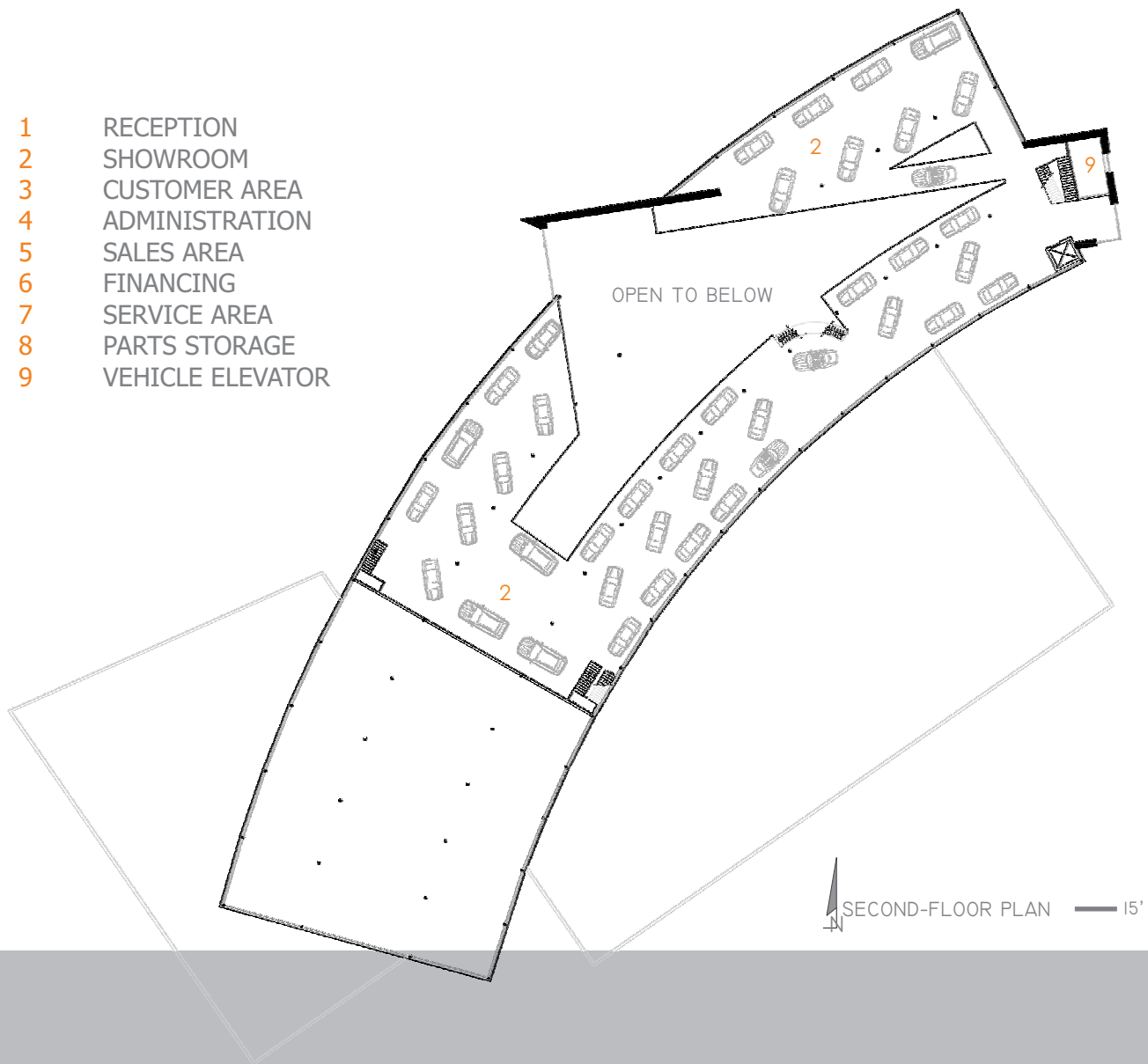


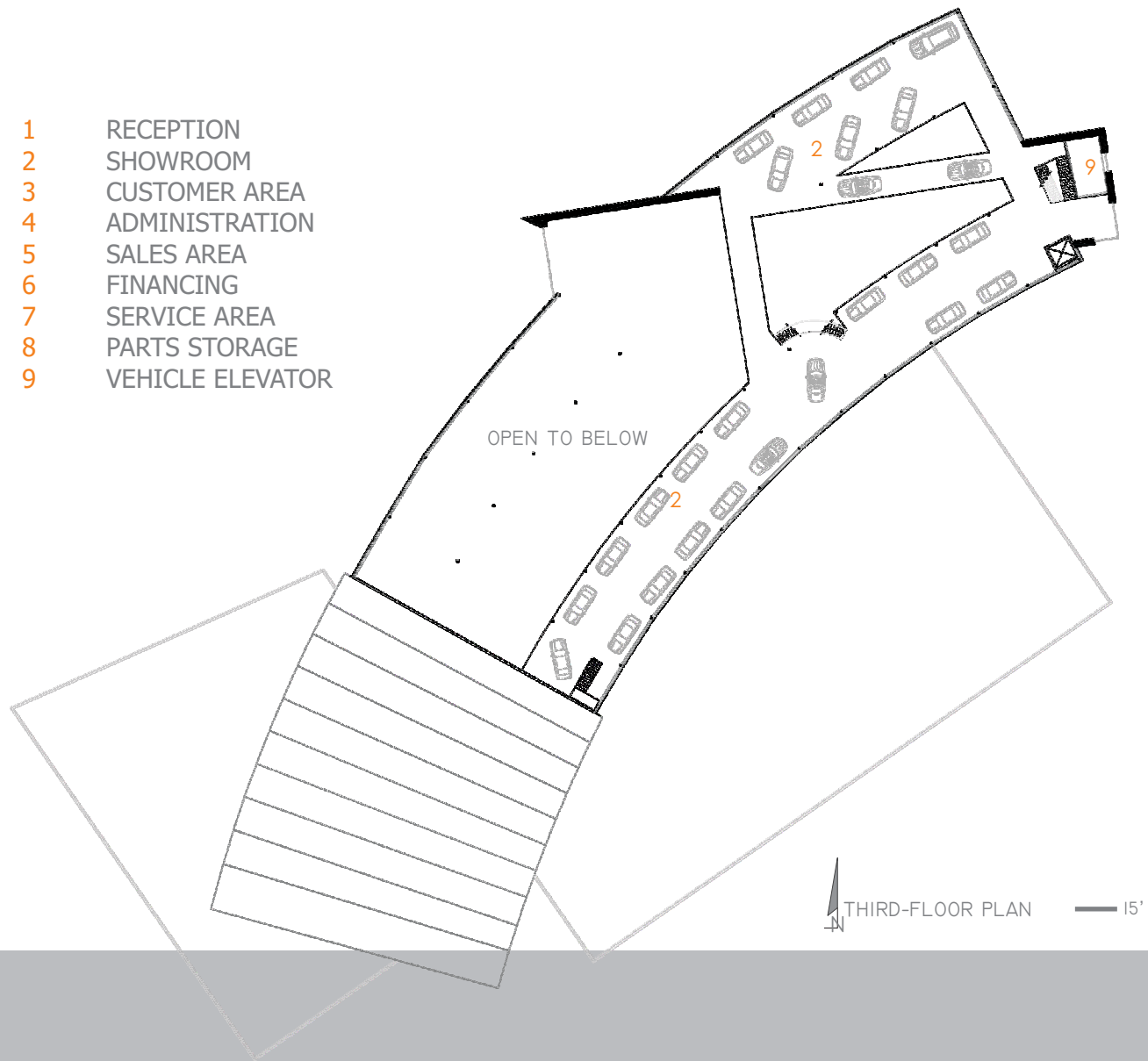
View from entrance avenue

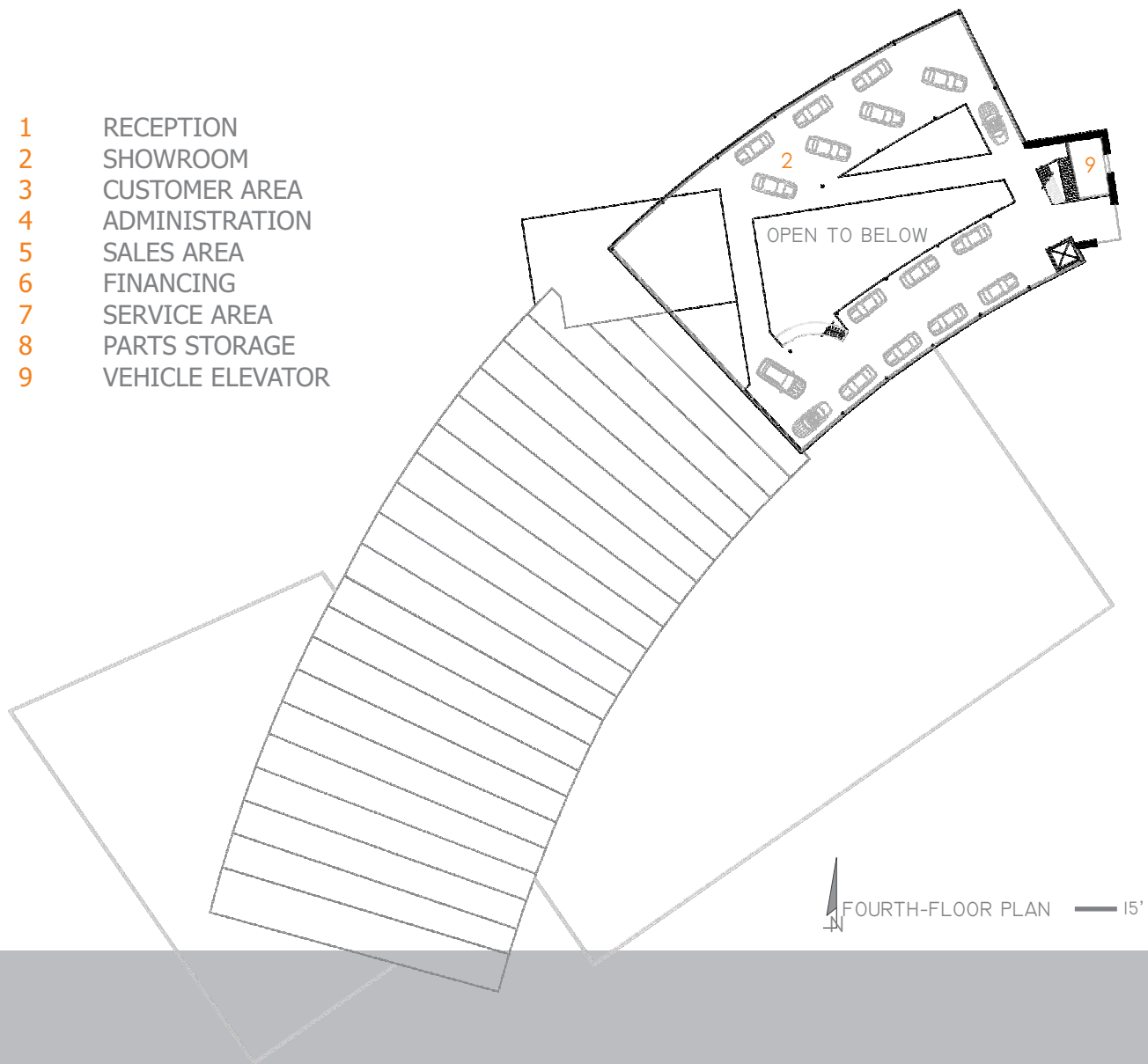














NORTH ELEVATION



SOUTH ELEVATION

| SERVICE | SHOWROOM | CIRCULATION | SHOWROOM |

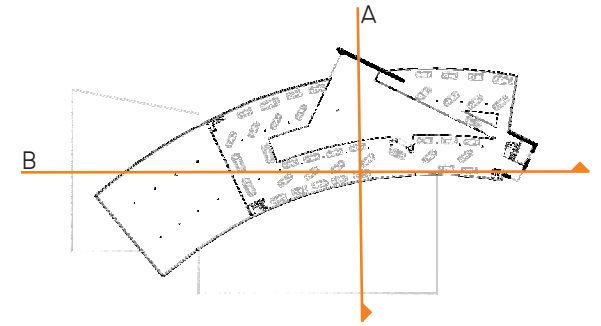
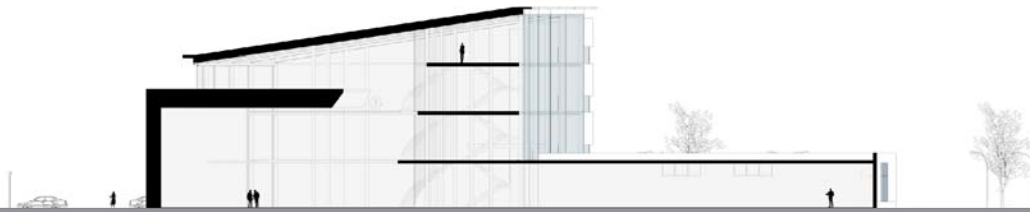


EAST ELEVATION

| SHOWROOM | ADMINISTRATION |



WEST ELEVATION



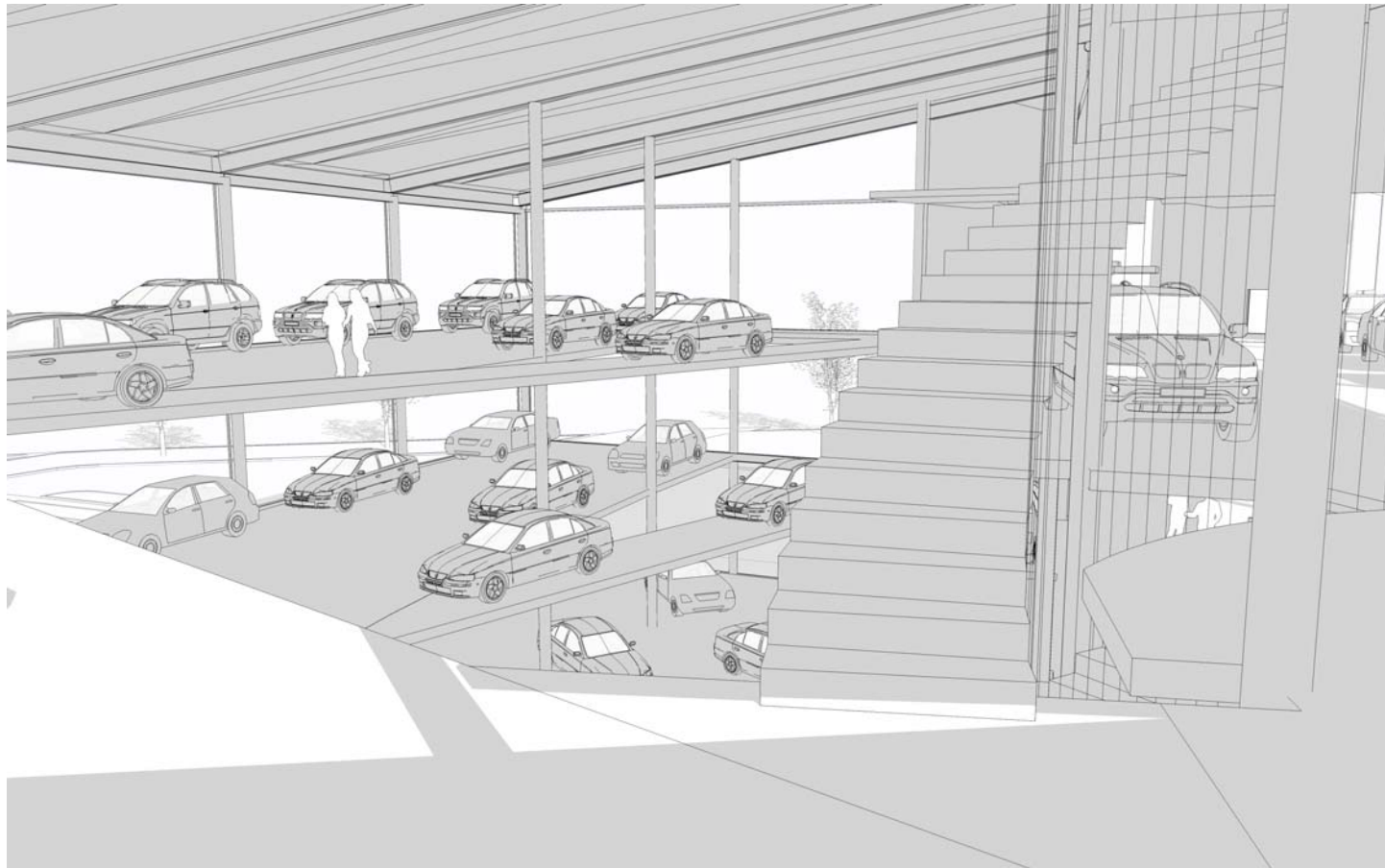
SECTION A



SECTION B



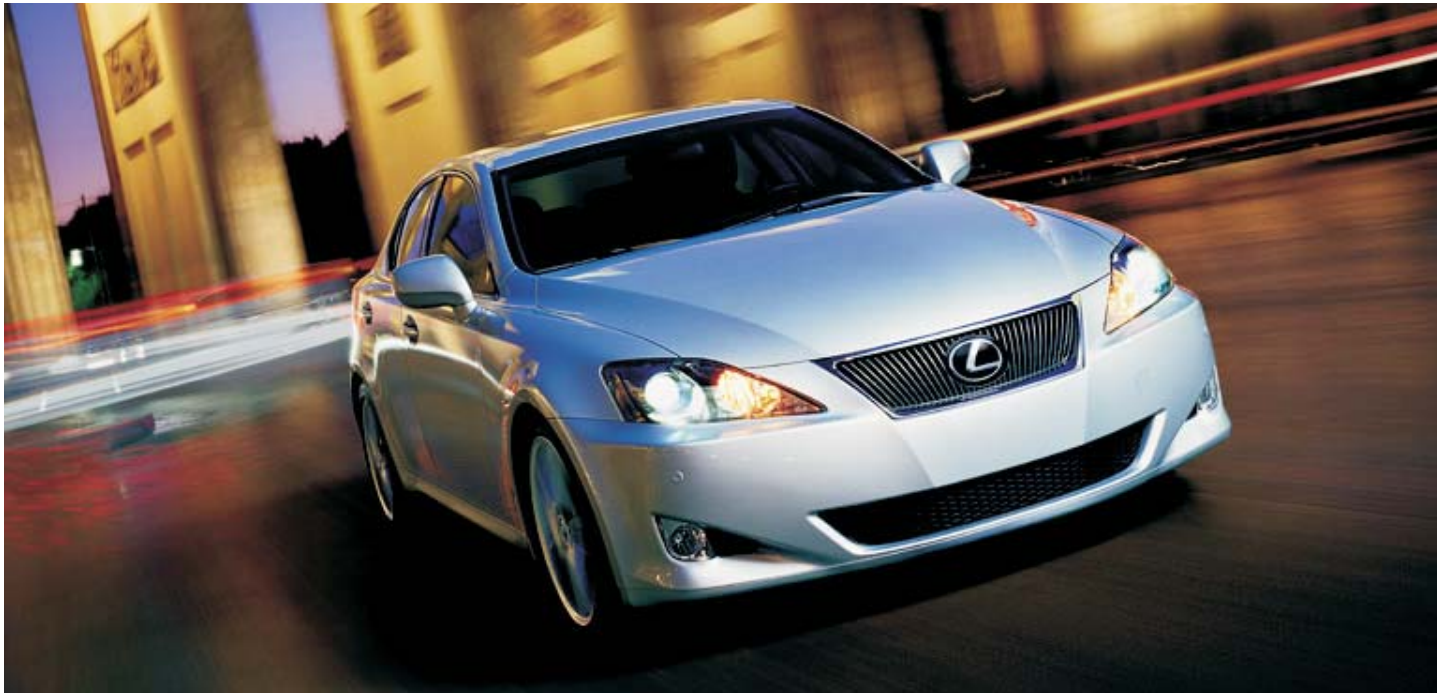




Instead of proceeding into design development of the design that was submitted for the fall semester, it was decided that the basic concept of brand architecture would be reexamined. This resulted in a more unified design that echoed the design philosophy of Lexus. Simple and fluid, the design resembles an object undergoing testing in a wind tunnel such as Lexus uses to lessen the aerodynamic drag.



FINAL DESIGN



"It's performance was modeled after race cars.  
It's amenities, thankfully, are pure Lexus."  
- Lexus.com





"Highly evolved, stylishly refined..."  
- Lexus.com



**OPAQUE**

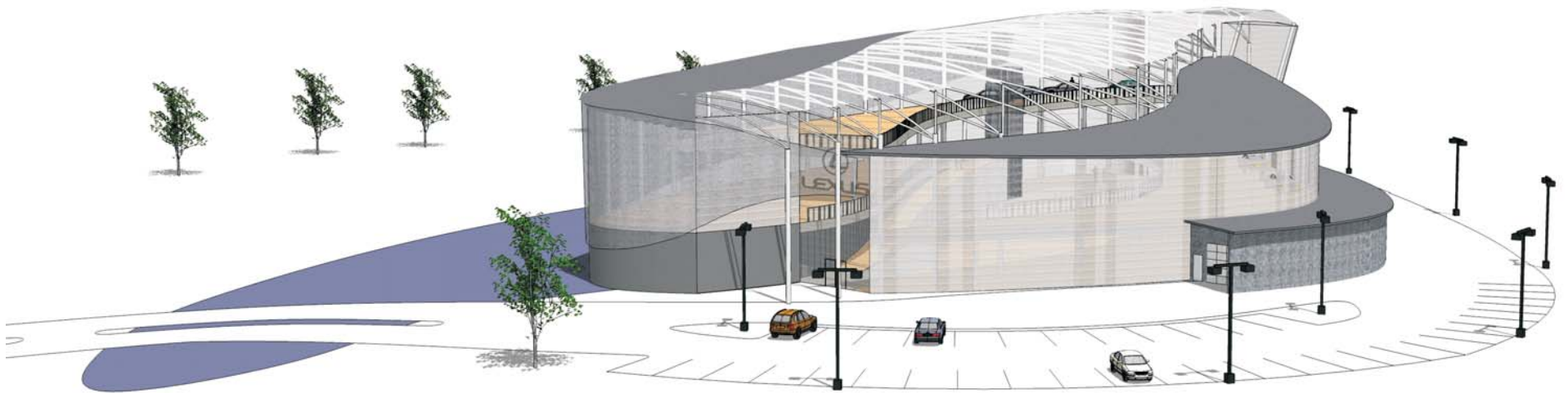


ETHereal

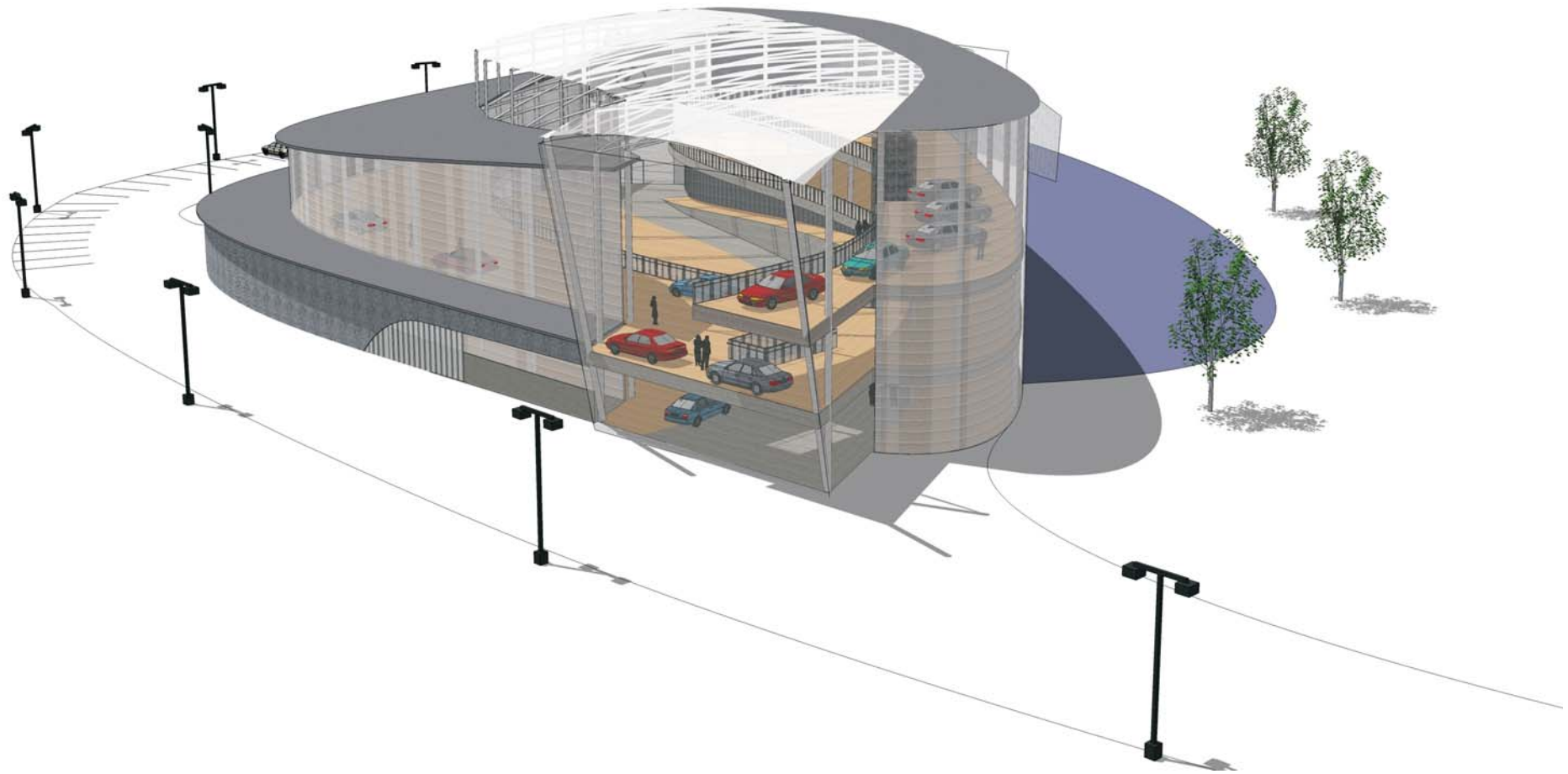
TENUOUS

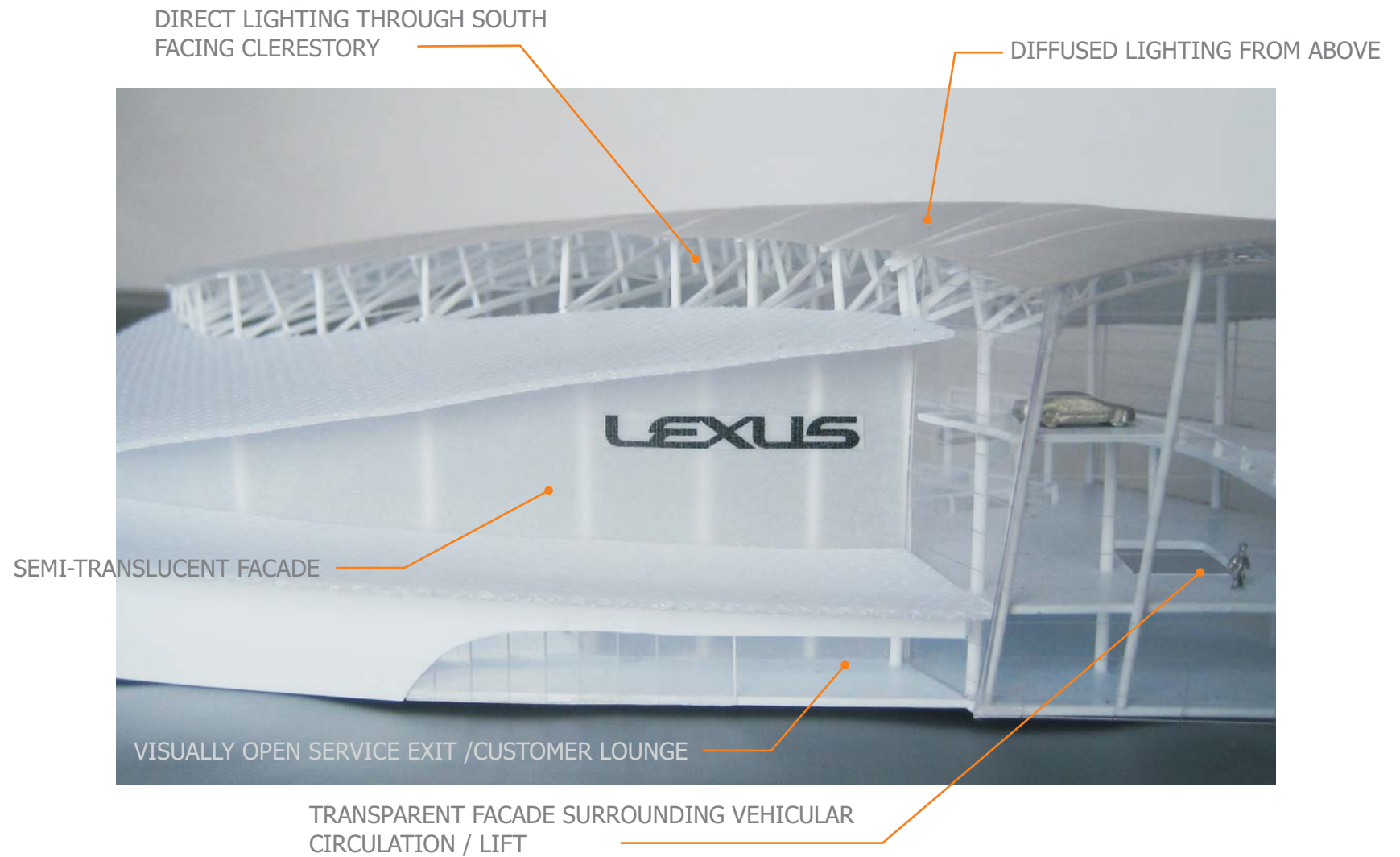
CLEAN

REFINED









SHOWCASE PLATFORM

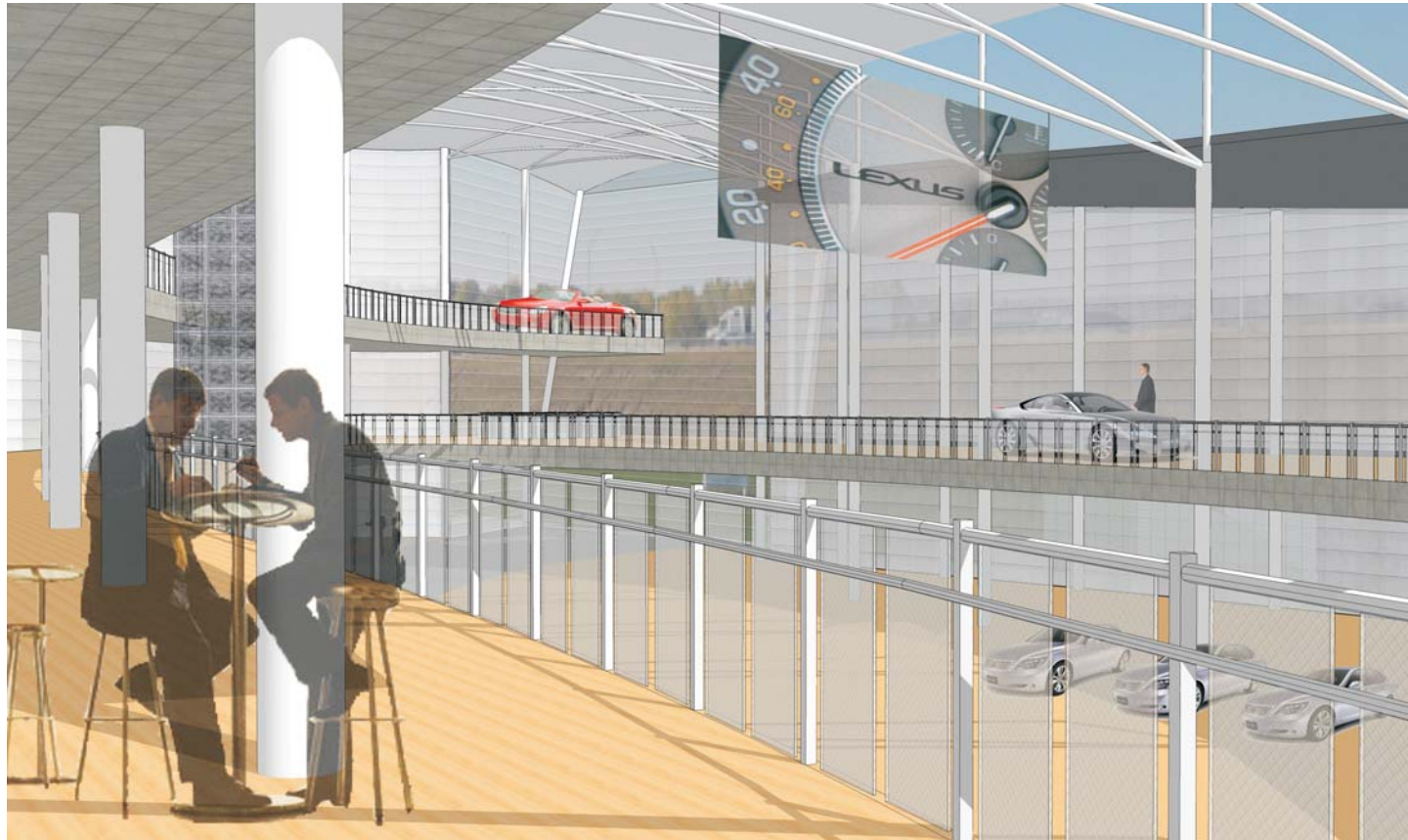


SLENDER CURVED TRUSSES

VEHICLE CIRCULATION FROM  
OVERHEAD LIFT

VEHICLE ENTRY DOORS

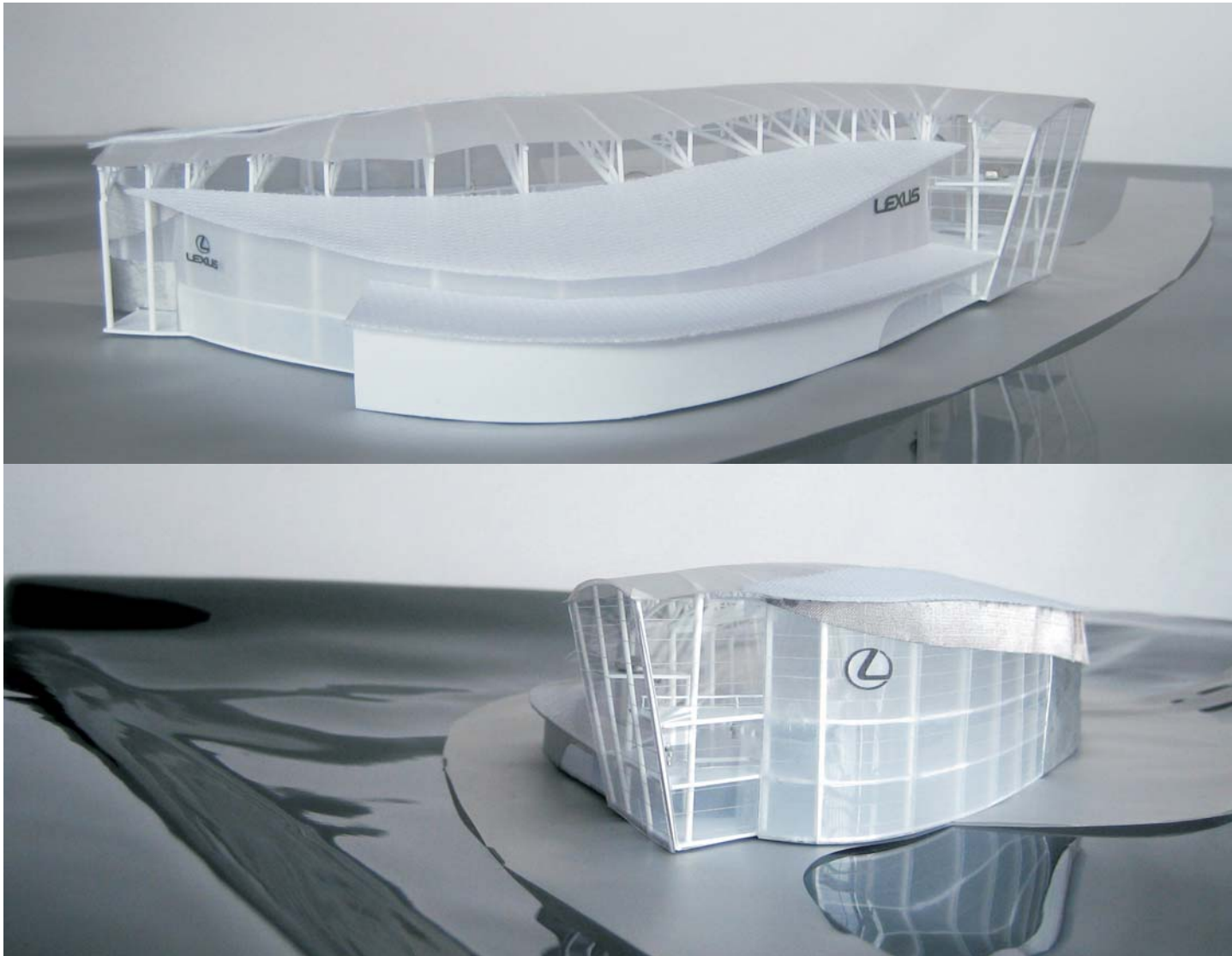
FINAL DESIGN

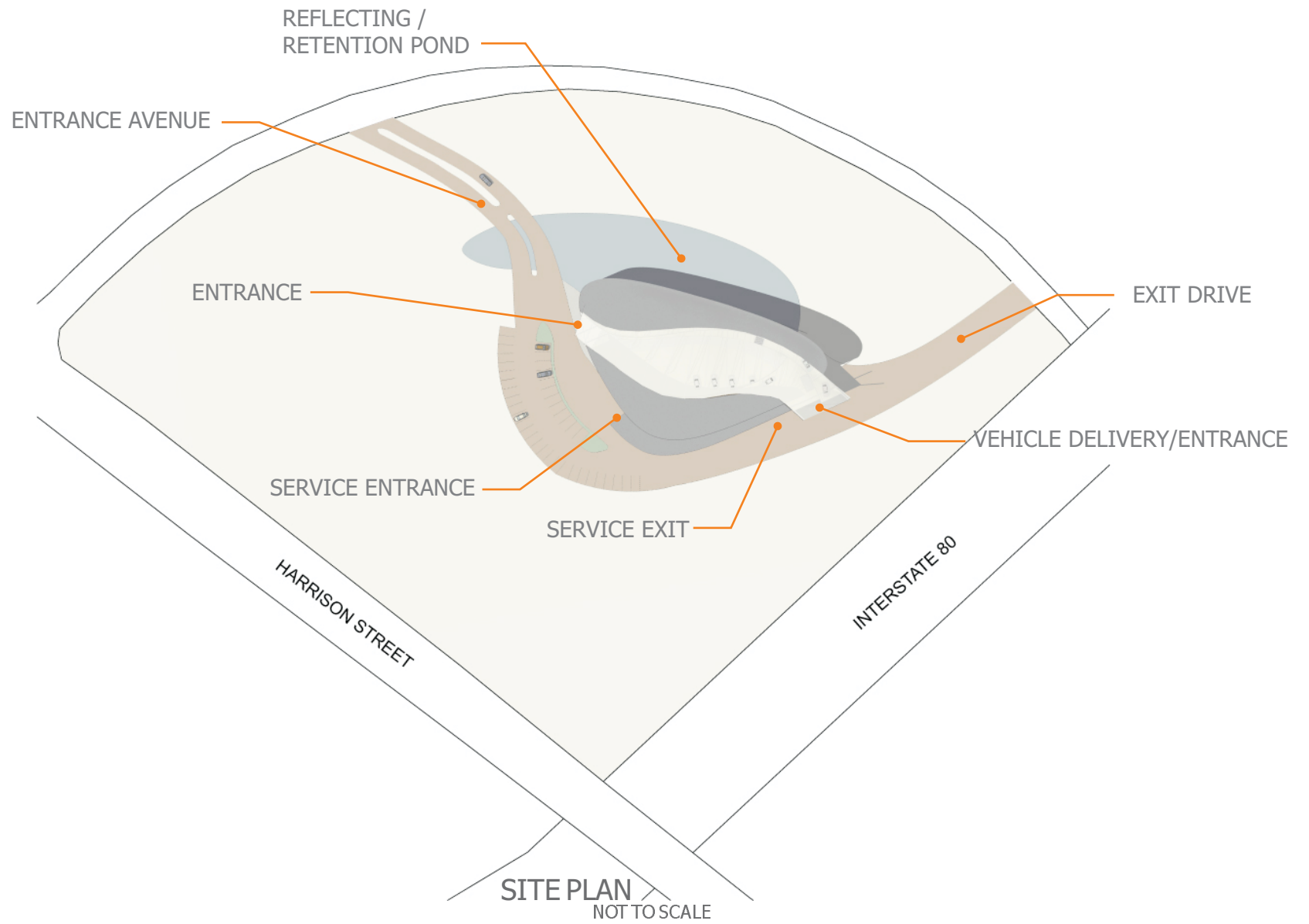


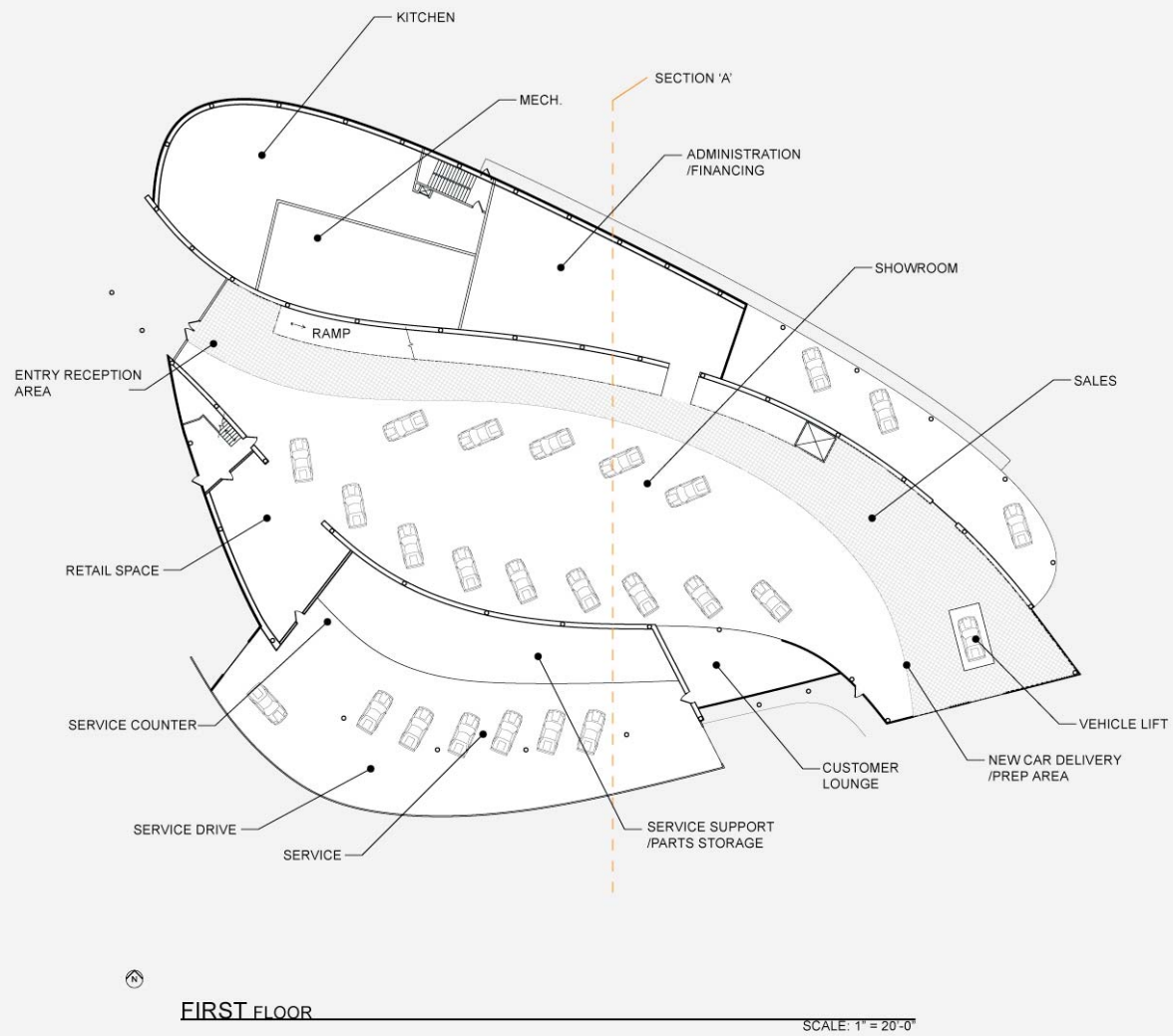
In creating a unique experience for the automobile dealership it was decided that no longer is the dealership just a spot to buy a car, it needs to be a destination.

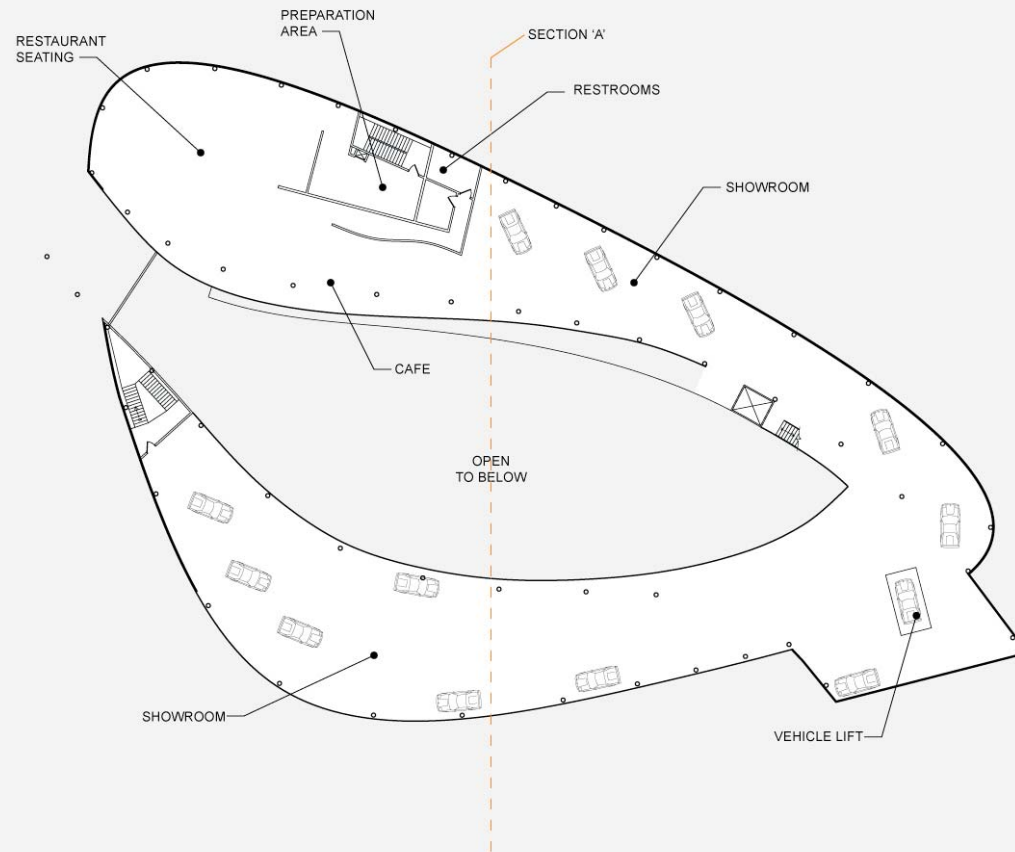
Many dealerships have cafes and lounges but in order to create a destination, this design incorporates a high-end restaurant located on second floor. Either stopping by to eat while deciding which color you want your leather seats or coming here over lunch with coworkers to watch the newest shipment be delivered. Not only is a Lexus the car you want to be seen in but now it is the place to come.







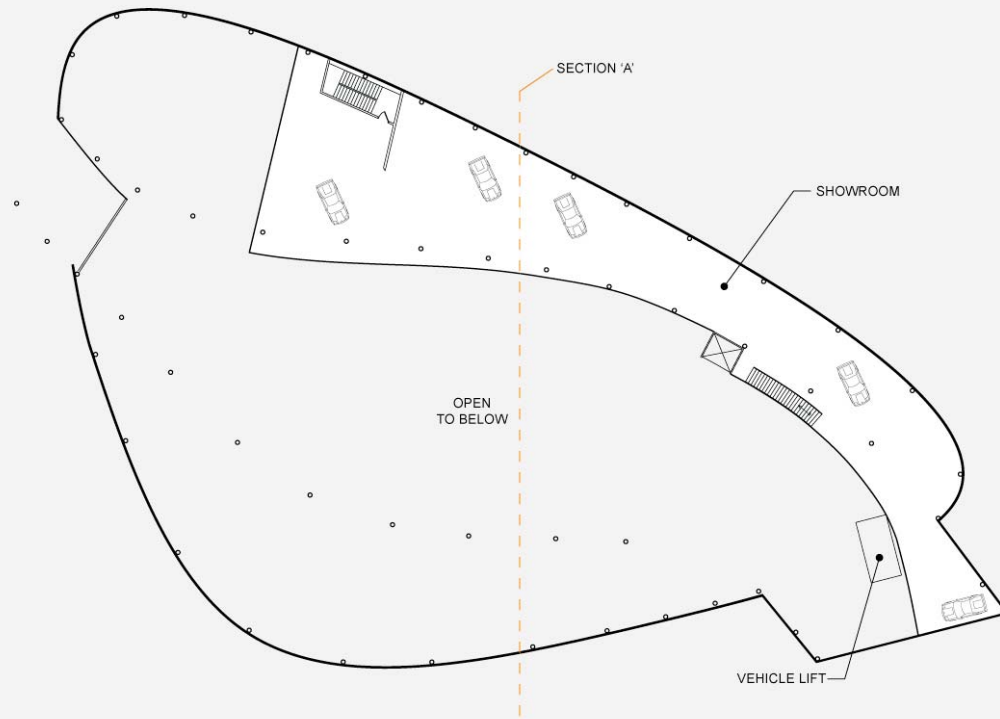




**SECOND FLOOR**

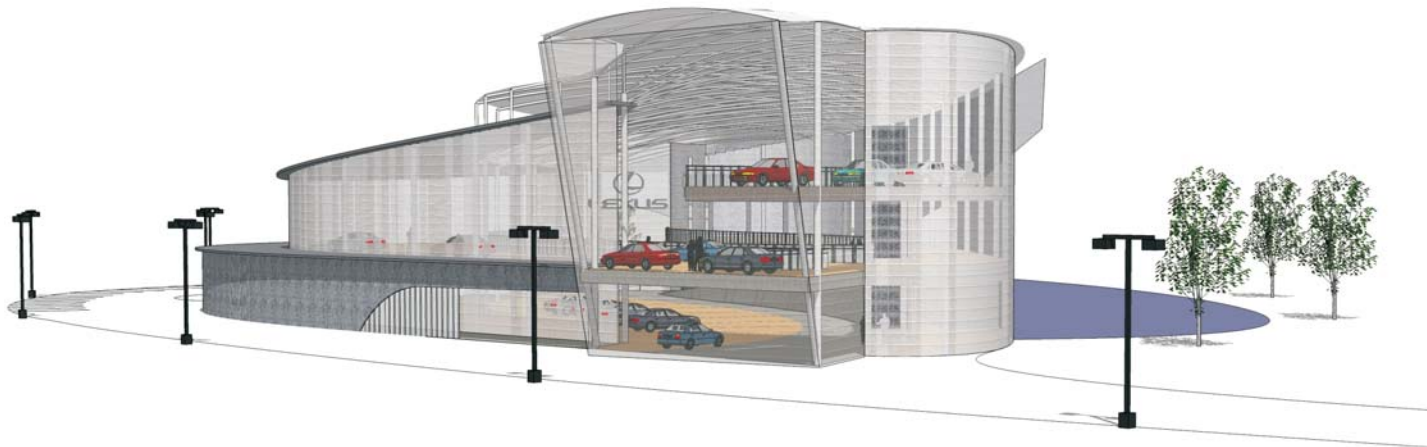
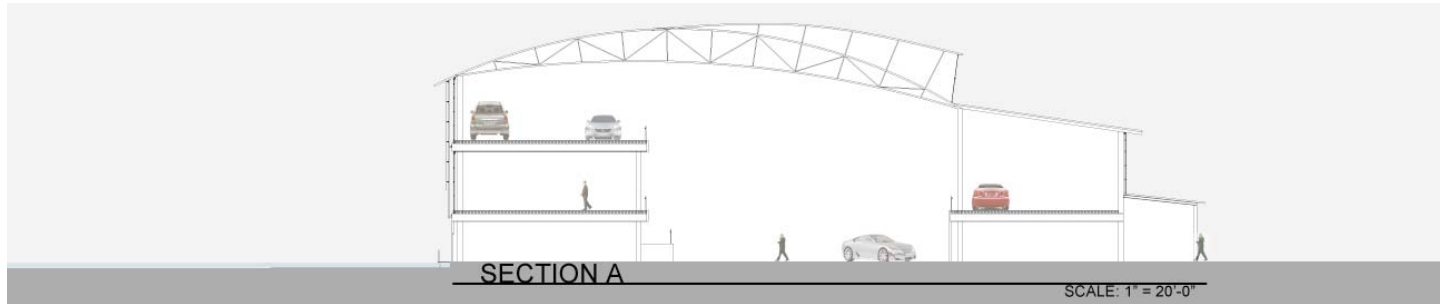
SCALE: 1" = 20'-0"

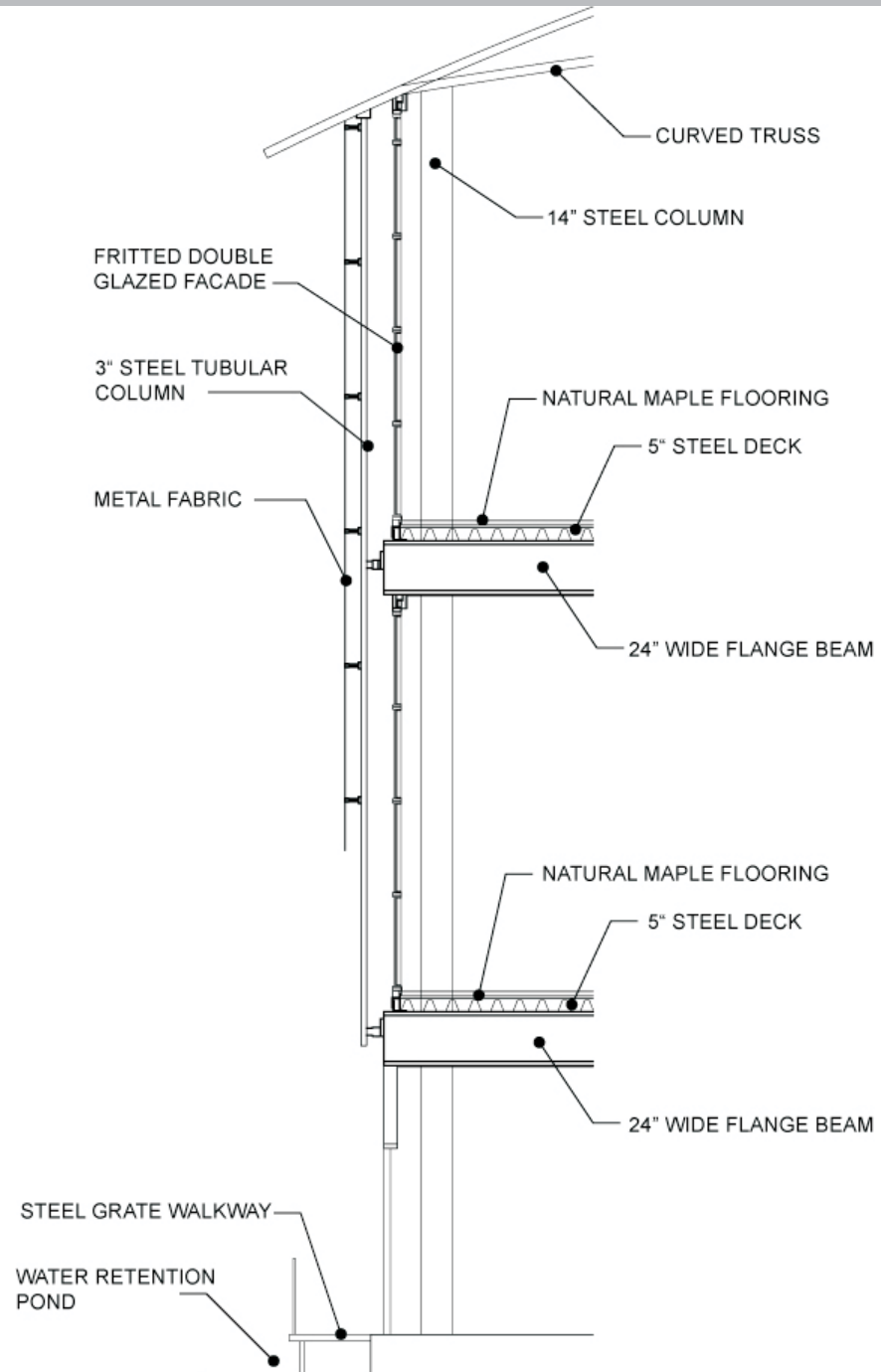




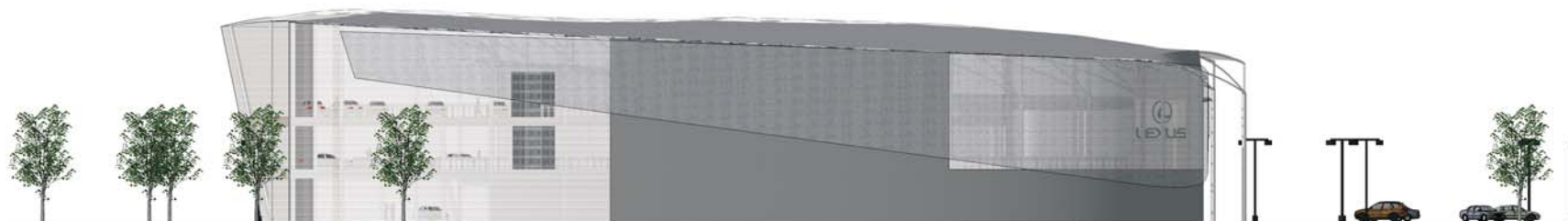
THIRD FLOOR

SCALE: 1" = 20'-0"





FINAL DESIGN



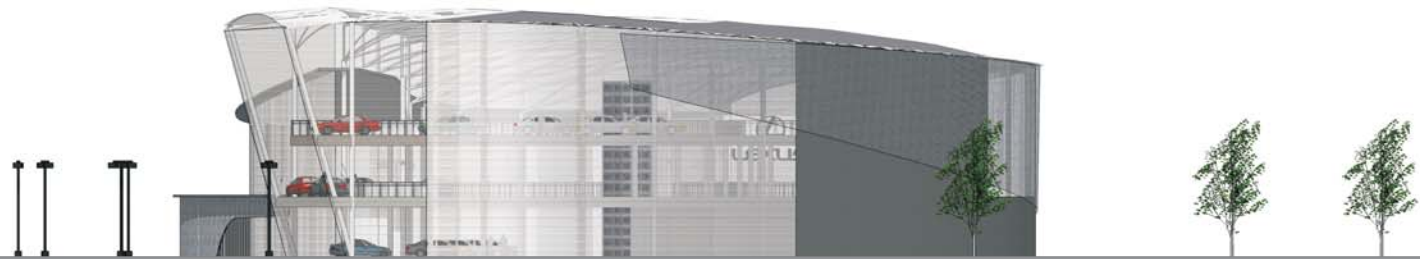
NORTH ELEVATION



SOUTH ELEVATION

FINAL DESIGN





EAST ELEVATION



WEST ELEVATION

FINAL DESIGN



Barreneche, Raul. "BMW Central Building," *Architectural Record*. August 2005.

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Marquart, Christian. *Mercedes-Benz Brand Places*. Stuttgart: GmbH, 2004.

Sullivan, C.C. "Fluid Injection," *Architecture*. August 2005.

First and foremost this is for my wife, without her I never would have been able to see this all the way through. Not just for this final work, but for all seven years of late nights, dinners missed, and time lost.

Thanks to Professor William Borner for keeping me on track and for truly being excited about giving a helping hand.

Thanks to my family for all of their support.

To my friends: I wish you could know how much it pains me to always have to turn down going out because I have a crit (in a week). No, I didn't procrastinate and a crit is not an infection.

I'd also like to thank in no particular order:

Sony- thanks so much for making such a great laptop. It was always great to see the blue screen of death at 4 am, Federal Direct loans, Jimmy Johns delivery guy, Kinkos-for consistency in screwing everything up, Autodesk, running out of ink, minions, Dell-for replacing the Sony with an equally high quality product, whoever invented super glue, and to his arch nemesis the creator of de-bonder, anyone that puts free stuff on the web, J.C.-for coming up with the idea that we could actually cook waffles in studio, UNL fees for everything, whoever cuts in line at the media center, caffeine, De Leon's, Hobby Lobby & Dick Blick- may I never need to go to your store ever again, Nelnet, Tanna & Jada, DuPont (the creator of pink foam), VISA, movie marathons while model making, the poor forest wherever basswood comes from...